

AMERICAN TRIAD

FELIX BOROWSKI • BERYL RUBINSTEIN • ERNEST BLOCH



Daniel Glover
piano

Lithuanian National
Symphony Orchestra

John McLaughlin Williams
conductor

fresh!
R
REFERENCE
RECORDINGS.

AMERICAN TRIAD

An Introduction by Marina A. Ledin and Victor Ledin

This recording is a tale of two cities and three musicians whose intertwined relationship was one of respect, admiration and camaraderie.

The "triad" is:

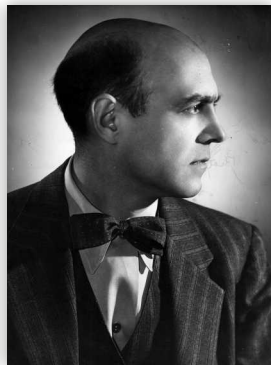
FELIX BOROWSKI
(1872-1956)



ERNEST BLOCH
(1880-1959)



BERYL RUBINSTEIN
(1898-1952)



Felix Borowski

Ernest Bloch

Beryl Rubinstein

The two cities are CLEVELAND and CHICAGO.



In general, the word “triad” refers to three related things or people that form a group. In *visual arts*, the classic triad is architecture, painting and sculpture. In *music*, a triad is a type of musical chord, where the chord of three tones (consisting of a root with its third and fifth) constitutes the harmonic basis of tonal music.

Felix Borowski and Ernest Bloch immigrated to the United States, while Beryl Rubinstein was born in Athens, Georgia, to immigrant parents born in Lithuania and South Africa, who married in England and moved to the United States in 1894. Rubinstein moved from Georgia to Florida in 1919, finally settling in Cleveland in 1921. Beryl Rubinstein first performed as a teenager in Chicago in 1915. Eventually, he made his first 78rpm recording in Chicago as well as most of his piano rolls.

Felix Borowski was born in England and immigrated with his wife to the United States in 1897, settling in Chicago. He became a citizen in 1919. From 1903 and on, Borowski’s name frequently appears in Cleveland newspapers as a critic and teacher. Borowski was the program annotator for the Chicago Symphony Orchestra from 1908 to 1956, and the CSO holds a collection of his original compositions as well as his arrangements of the works of other composers.



GLENN DILLARD GUNN,
Conductor for the
Chicago Symphony
Orchestra's premiere
performance of
Borowski's *Piano
Concerto in D minor*

Books by Borowski ("The Standard Opera Guide" and "The Standard Concert Guide") and Rubinstein ("Outline of Piano Pedagogy" and "The Pianist's Approach to Sight-Reading and Memorizing") are still today considered important contributions to musical literature and remain available for sale in various formats.

Ernest Bloch immigrated from Switzerland in 1916 and became an American citizen in 1924 in Cleveland. Shortly after arriving in the United States, Bloch became the first teacher of composition at the newly founded

Mannes School of Music in New York. Three years later, he was appointed as the first musical director of the newly formed Cleveland Institute of Music, a post he held until 1925. In 1921, Beryl Rubinstein joined the music faculty of the Cleveland Institute of Music. When Bloch composed his first *Sonata for Violin and Piano* between January and November 1920, it received its first performance by André de Ribaupierre (1893-1955) and Beryl Rubinstein. The first recording of the work came later in 1938 for RCA, with Beryl Rubinstein and Josef



ERNEST BLOCH
(Commemorative Medal),
conducted the Chicago
Symphony Orchestra for his
own premiere performance of
Scherzo Fantastique

Gingold. When the Chicago Symphony Orchestra honored Ernest Bloch in 1950 with a festival of his works to be conducted by Rafael Kubelik and Bloch himself, his *Scherzo Fantastique* (1948) received its world premiere with pianist Ida Krehm (1912–1998). Felix Borowski spoke at the testimonial dinner on December 3rd, 1950. In Cleveland that year, Beryl Rubinstein gave a special tribute to Bloch with an extensive lecture recital of Bloch's compositions. The "triad" honored one of its own!



ARTUR RODZIŃSKI,
Conductor for the
Cleveland Orchestra's
premiere performance of
Rubinstein's *Piano
Concerto in C major*

This recording also honors the three composers, for their lifelong collegial friendships, as well as for their musical inspirations—honoring each

composer with an individual compositional credo and style, and each with important major works for piano and orchestra (two of which receive their first commercial recordings). We hope that you enjoy discovering the music of these three 20th-century composers and their rarely heard masterpieces.



IDA KREHM,
pianist for the premiere
performance of Bloch's
Scherzo Fantastique

— MARINA A. LEDIN AND VICTOR LEDIN

AMERICAN TRIAD

Program Notes by Daniel Glover

It has been my lifelong goal, as a pianist, to explore and promote the music of neglected composers or music by well-known composers which has been overlooked or underestimated. As a high schooler, I was obsessed with piano concertos and collected as many different works as I could on LPs and cassettes. I wasn't as interested in hearing the same pieces over and over by different pianists. I spent my time listening to as many works as I could, and was a regular listener of our local Cleveland Classical radio station, WCLV, with that goal in mind. I feel very fortunate to have found the fine concertos of the American composers Felix Borowski and Beryl Rubinstein. Neither work has been previously recorded, and it is highly likely they have not been performed since the composer's lifetimes. I am grateful for the opportunity to have given the modern revival performances of both works with the Saratoga Symphony (California) under the baton of Jason Klein in 2017 (Beryl Rubinstein) and 2024 (Felix Borowski). I also owe a debt of gratitude to Robert Feigelson for first bringing these pieces to our attention. These composers share much in common regarding their personal lives, although their musical tastes and style were strikingly different. All three composers were professors of music in the Midwestern United States, and they held the top positions of prominent music conservatories in Cleveland, Chicago and San Francisco. Indeed, Beryl Rubinstein and Ernest Bloch were contemporaries on the faculty at the Cleveland Institute of Music. Rubinstein eventually took the post of director, which Ernest Bloch once held. Bloch went on to become director of the San Francisco Conservatory.

FELIX BOROWSKI was born at Burton-in-Kendal, Westmoreland, England, on March 10, 1872. His father was a Polish immigrant and his mother, an accomplished musician, was English. Borowski studied violin, music theory, and composition in England as well as at the Cologne Conservatory in Germany. After graduation from Cologne he began his career as a violin teacher in

Aberdeen, Scotland. Borowski was invited to move to the United States by Florenz Ziegfeld, who was president of the Chicago Musical College at the time. He offered Borowski an instructorship of composition and violin at his school, and Borowski moved to Chicago in 1897 and lived there until his death in 1956. From 1916 to 1925, he was the president of the Chicago Musical College and from 1937 to 1942 was Professor of Musicology at Northwestern University. In 1905, he became music reviewer for the *Musical Courier*. Later, he served in similar posts with the *Chicago Evening Post*, *Chicago Record Herald*, the *Christian Science Monitor*, and in 1942 he became music editor of the *Chicago Sun*. He was program annotator for 48 years for the Chicago Symphony, starting in 1908. Borowski also was co-author of a book entitled "The Standard Opera and Concert Guide." As a composer, Borowski wrote three symphonies, tone poems, a piano concerto, three string quartets, three ballets, one opera, organ works, and numerous pieces for piano, violin, and voice. He is most remembered today for a violin and piano miniature titled *Adoration*. This piece is an intermediate level piece of no great depth or scope, but it is certainly immediately appealing. It hardly represents his capabilities as a serious composer. Hopefully time will come when his three symphonies and tone poems come to the attention of conductors.

During his lifetime, these works were performed by the Chicago Symphony Orchestra, Philadelphia Orchestra, and other prominent orchestras. Borowski is a rare example of a composer who achieved great success during his lifetime but has been relegated to obscurity after his death. I hope this recording generates a new appreciation for Borowski.

Borowski's *Piano Concerto in D minor* was premiered on April 27, 1914. Prudence Neff (1887-1949) was the piano soloist with the Chicago Symphony Orchestra, conducted by Glenn Dillard Gunn (1874-1963).



PRUDENCE NEFF

The review by Edward Moore appeared in the *Chicago Tribune* the following day: "Second All-American Concert Successful." "The concerto, written at a period when Mr. Borowski was still faithful to the classic idea of a concerto, is brilliant, melodious, and pianistic. In it is none of the ultra-modern cacophony. On the contrary, its values of the romantic school are pronounced."

A second performance took place in Chicago in January 1918. The orchestra was the visiting Minneapolis Symphony Orchestra, under their first music director Emil Oberhoffer (1867-1933). The pianist was Alexander Raab (1882-1958), distinguished professor of piano at Borowski's school. Reviews were enthusiastic: "This Concerto is built along very broad lines and has a wealth of possibility and contrast, both in the solo line and in the orchestral score, the two amalgamating and consolidating into a most beautiful whole. No orchestra has ever-in my hearing, played better concerto accompaniments than does the Minneapolis Symphony Orchestra, habitually under the Oberhoffer baton, and this time was no exception, although it is understood that there was but scant opportunity for rehearsal. The pianoforte score is super-broad and excessively brilliant as well as being distinctively and pleasantly novel."

Another reviewer said: "Alexander Raab, one of our resident virtuosos, played in masterly fashion a brilliant concerto for piano by Felix Borowski. The solo part is at all times distinctly pianistic, which means that it makes grateful returns for the energy spent upon it, and this is, after all, the chief consideration of the successful concerto. But Mr. Borowski by no means neglects the orchestra, and one became aware, again and again that the musical background was such a skillful exposition of orchestral resources that it assumed proportions much more significant than that of a mere accompaniment. Composer and artist were recalled many times by the enthusiastic audience." —*Chicago Examiner*, January 20, 1918

Borowski's **Concerto** is written in a full-blooded romantic idiom, with a virtuoso piano part. It's remarkable that this was written by a violinist, considering how

gratefully effective the writing is. The first movement is full of cinematic drama and has a passionate sweep in its lyricism. One can't help but hear this as potential movie music, but keep in mind serious movie scores were relatively new. During the Silent Film era films were accompanied by improvisations. The first composed film score was in 1908, Camille Saint-Saëns' music for the French film *L'Assassinat du duc de Guise*. Addinsell's *Warsaw Concerto* wasn't composed until 1941. A string of distinguished film scores graced the mid-20th century, including those composed by Prokofiev, Shostakovich, Korngold, and Copland, to name a few. Among Borowski's musical friends were Edvard Grieg and Ralph Vaughan-Williams. The influence of both great composers is strongly evident in the *Concerto*. The broad melodic gestures of the opening of the first movement strongly recall Grieg's own *Concerto in A minor*. The striking opening piano solos followed by relatively simple thematic material is also evident in both.



Further evidence of Grieg's influence is in the development section where the piano's sweeping arpeggios accompany the flute, and oboe in simple statements of the theme. The absence of a cadenza for the piano solo ensures that this movement is relatively brief, although the exciting coda brings it to a rousing conclusion. A reverent hymn-like *Andante in F major* provides a peaceful respite. The mood created is noticeably reminiscent of the slow movement in Grieg's *Concerto*. The string introduction could sound equally convincing on the organ, an instrument Borowski graced with three large scaled solo sonatas.

Strings



The oboe introduces a new melody, which will be expanded and developed by the piano.



As the movement continues, we are treated to a soaring and emotional melodic utterance, which is more emotionally charged than the somewhat more subdued Grieg. However, it is the direct sincerity with which each composer speaks that makes each slow movement so convincing.



The clarinet provides one last moment of peaceful contemplation prior to the trumpets announcing the fanfare to usher in the principle theme of the finale. This motive is nearly identical to a theme in the first movement of Vaughn-Williams' *Symphony No. 2, "A London Symphony,"* a work premiered just one month prior to the *Borowski Concerto*. Were these two composers intentionally sharing this theme, or is it merely coincidence? They were born the same year and likely were in contact prior to Borowski leaving England. Their correspondence has been preserved. It would not be surprising that they were in contact as they composed these works. Borowski wrote extensively about the *London Symphony*

A multitalented musician, Georgia native **BERYL RUBINSTEIN** achieved success as a piano virtuoso, music educator, and composer. Rubinstein was born in Athens, Georgia on October 26, 1898, to Matilda Abrahams and Isaac Rubinstein, who was rabbi of the Congregation of the Children of Israel. Isaac emigrated from Lithuania some time in the 1890s. When Beryl was six, his father discovered his extraordinary musical talent. From 1905 to 1911, Rubinstein toured the United States as a child prodigy. On December 31, 1911, the thirteen-year-old made his New York debut at an evening concert at the Metropolitan Opera House.

For the next several years, Rubinstein studied in Berlin, Germany with Ferruccio Busoni. Another influential teacher was José Vianna da Motta. Upon his return to the United States, the young artist gave his "second debut" in the form of a recital at New York's Aeolian Hall on October 13, 1916. Rubinstein continued to develop as an artist, receiving positive reviews. He developed into a seasoned performer not only by giving recitals but also by touring for a time as an assistant pianist for the Duncan Dancers, a troupe headed by the legendary Isadora Duncan.

In 1921, Rubinstein joined the piano faculty of the Cleveland Institute of Music (CIM), which had been founded the previous year. In 1925, he became head of the piano department, in 1929 he was chosen to be dean of faculty, and in 1932 he became director of CIM, a post he would hold until his death two decades later. In 1925, Rubinstein married a Cleveland native, Elsa Landesman. The couple had a daughter, Ellen, and a son, Beryl David.

Despite his administrative and teaching duties at CIM, Rubinstein was an active performing musician and composer. With Arthur Loesser (1894-1969) he formed a highly regarded piano duo that presented concerts widely. His career as a soloist prospered as well, and he performed throughout the United States and Europe. He appeared with the Cleveland Orchestra, Philadelphia Orchestra,

Detroit Symphony, San Francisco Symphony, New York Philharmonic, London Symphony, among others.

Rubinstein was also a frequent collaborator with the violinists Josef Gingold and Eugène Ysaÿe. He served in the U.S. Army from 1942-44 and gave over 75 concerts for servicemen. Additionally, Rubinstein was a dedicated teacher and published books to aid both teachers and students. My first acquaintance with his name was while I was a high school student. My teacher, Nancy Bachus, assigned me to read Rubinstein's excellent "The Pianist's Approach to Sight-Reading and Memorizing." He is one of the few authors to directly address these issues with practical advice. The book has long ago gone out of print, but is something every piano student would benefit from. I use his principles myself to this day, and pass them along to my students. Another excellent resource is his "Outline of Piano Pedagogy," which is a manual devoted to setting forth the goals and objectives of piano study and how to solve the manifold problems confronting the serious teacher.

The *Piano Concerto in C major* was premiered by the composer at the piano with the Cleveland Orchestra, conducted by Artur Rodziński (1892-1958) in 1936. The reviews were glowing, and the piece was held in high esteem by subsequent writers:

"Rubinstein scored a notable success in a brilliant performance of what is undeniably a brilliant concerto. The work is transparent and its effect was immediate, winning its author a hearty ovation. It may well be hailed as an interesting addition to the repertory of the virtuoso pianist, and though it is not Rubinstein's first orchestral work, it marks by its very able handling of large dimensions, a noticeable increase in his stature as a composer. Both in form and content, the concerto blazes none of those new traits, rough and arduous to follow. Rather does it route its course over familiar territory, taking care to give that route the maximum of interest by side excursions of extreme

resourcefulness. The themes are well contrasted within each movement and the movements themselves provide ample variety, the first being the most extensively developed. The second breathing a pleasant nostalgia of great tenderness, and the third bursting forth in a sort of bolero that somewhere in the course of its vigorous conjurations gives birth to a fugue. Not only does the solo part scintillate with entrancing surface effects, but the orchestra is ingeniously treated, sometimes with highly individual results, making the work as a whole an achievement of which the composer has the right to be genuinely proud.”
–Herbert Elwell “Rubinstein Hailed in Own Concerto,” (*Cleveland Plain Dealer*, November 13, 1936).

Rudolph Ganz (1877–1972) said: “I consider Beryl Rubinstein’s Concerto for piano and orchestra to be the finest in that combination written by an American before Samuel Barber.”

Maurice Hinson (1930–2015): “One of the strongest American concertos....a beautifully crafted work.”

My theory as to why this piece has been overlooked is that it was overshadowed by the numerous great masterpieces, which emerged throughout the 1920s–30s. This was a Golden Age for piano concertos. Rubinstein simply couldn’t compete with such a plethora of riches. Also, his composition catalogue is relatively small, and this has not helped promote his name to wider audiences. Only two major works for orchestra exist: a *Scherzo* and the *Piano Concerto*. An earlier *Suite for Orchestra* was later dismissed by the composer. Piano Concertos from the 1920s–30s include:

Prokofiev *Concerto No. 3* (1921)

Gershwin *Rhapsody in Blue* (1924)

Gershwin *Concerto in F* (1925)

Ravel *Concerto in G major* (1929–31)

Ravel *Concerto for the Left Hand Alone* (1929–30)

Bartók *Concerto No. 2* (1930-31)
 Prokofiev *Concertos Nos 4 and 5* (1931, 1932)
 Poulenc *Concerto for two pianos* (1932)
 Shostakovich *Concerto No. 1* (1933)
 Rachmaninoff *Rhapsody on a theme by Paganini* (1934)
 Khachaturian *Concerto in D-flat* (1936)
 Britten *Concerto* (1938)

It is time for a reassessment of this great work as well as wider exposure to conductors, pianists and the public. Rubinstein was acutely aware of the trends in composition in his lifetime. Rather than look toward the past, his *Concerto* is replete with style characteristics concurrently in use by the leading composers of his time. One can say that this *Concerto* presents a summary of the 1920s-30s piano concerto form. Indeed, there are snippets of thematic material, which almost appear to be poking fun at other established composers. For example, the motoric 16th note patterns with which the pianist opens the first movement provide an obvious reference to similar material in Prokofiev's *Concerto No. 3*, first movement (also in C).

Prokofiev *Piano*



Rubinstein *Piano*



Rubinstein also clearly had great affection for the harmonic language of French composers, such as Poulenc, Ravel and Milhaud. At the same time, there are occasional syncopated rhythms, which conjure up the jazz spirit of his friend George Gershwin. They were born the same year and had much in common. They were also close friends. Beryl transcribed several excerpts from Gershwin's opera *Porgy and Bess* for piano solo. Gershwin wrote a *Prelude Rubato* dedicated to Rubinstein. The first movement of the *Concerto* is a sprawling and

energetic one with a calm lyrical second theme, first presented in the cello.



It is centered around B-flat major (a bold and unusual choice of key for an exposition section). After the strings take this up, accompanied by the piano, a march-like variation of earlier material is introduced by the piano alone with major and minor ninths in the left hand. The effect recalls Milhaud or the Parisian cabaret atmosphere.



The ensuing dialogues between various wind instruments and the piano focus on the various thematic ideas already heard. The second theme is presented in varying tempos and characters, with the piano and viola section discussing it at length. The 16th note toccata element returns and a climax leads via piano glissandos to a triumphant return to C major. An orchestral bridge leads to the clever piano cadenza. The extended coda never ceases to continue developing the material, with a final majestic statement closing the movement firmly in C major. An aura of wistful serenity and tranquility hovers over much of the second movement, appropriately marked *Andante tranquillo*. The gorgeous clarinet solo is accompanied by the piano in an intimate moment of true chamber music.



Throughout the movement are similar episodes with the oboe and flute each having a chance to play with the piano. Eventually the strings are allowed their moment to sing the same motive and a warm feeling of contentment, nostalgia and peace envelops the listener. A brief clarinet solo leads to the pianist's sextuplets, which continue

unabated for over sixty measures. The low strings play a harmonically unstable, unsettled and darkly ominous backdrop along with the piano. It's as if the clouds have come out to disturb the bucolic atmosphere we enjoyed previously. The return to the opening material is a magical stroke of genius, reminding us of Debussy. The harmony is unmistakably French and Rubinstein's familiarity with impressionist compositional technique is beyond question. The oboe, flute and clarinet each get another turn to play the opening material prior to the solo violin cadenza which returns us to our home key of E-flat. The piano has a moment of contemplative improvisation over a held chord in the strings, ultimately coming to rest on a dominant ninth chord.

The peaceful mood of the second movement is immediately disturbed when the boisterous finale bursts forth. Against a pulsating martellato ostinato in the piano, the strings introduce a skipping theme, which is the basis for most of the material of the movement.

Strings



Rubinstein uses the same thematic transformation concept that Liszt used. In other words, the notes and melodic contour remain while the rhythm is altered to create what sounds like a new theme. This movement displays an absolute compositional mastery, in some ways overshadowing the achievements of the first movement. A folk-like dance is later introduced, marked "giocoso" (playful or jolly). This theme could have been penned by Bartók. Again, is this poking fun at him, or simply showing Rubinstein's astute familiarity with the great Hungarian's music?



The French horn has a very expressive solo statement of the opening skipping motive, but it is so rhythmically altered as to be barely recognized as the same theme. It is nearly four times slower than the original version. The piano accompanies with some graceful arpeggios and scales, while also including the tune in the figuration. The piano takes up the jocular theme now with a *scherzando* character à la Milhaud. The orchestra then has an interlude, which cleverly combines Gershwin's jazzy rhythms with Ravel's *Bolero*. We eventually come to a fugue, which is based on the tail end of the opening motive. Rubinstein is dissecting and deconstructing the theme and placing it under a microscope to see how far it can morph. I can't hear this section without thinking of Hindemith. It has a dry, formal feel to it, almost "mock academic." If there is any doubt that Rubinstein was a man of his times who was well versed in everything going on in the world around him, this movement would suffice to dispel that notion.

Violin



He also inverts (turning it upside down) the subject, in line with Baroque fugue procedure. It's difficult not to get the sense this was written with a wryly sardonic tongue in cheek. The Bartók theme comes back in a new key, and leads straight into a brief piano cadenza, which quotes from the second theme of the first movement. This flashback trick was also used by Rachmaninoff in the finale of his *Concerto No. 3* (1909). The coda is a frenzy of excitement, based on the motives with which the entire movement have been built. This movement alone should place Rubinstein in the upper echelon of great 20th Century American composers. It should be studied by composition students interested in mastering their craft. Not only is it flawlessly constructed, but it's a delight to play and to listen to. The tight structure and perfect proportions provide a textbook example of how to write a finale for a concerto. One can sit back and marvel at Rubinstein's masterful skills, whilst questioning why this work isn't in the standard concerto repertoire (yet). As one of my Juilliard professors observed: there are two types of great composers, the originator, who does something completely

new and unprecedented (Debussy) versus the master who takes everything that happened prior to them and synthesizes it into a masterly summation and amalgamation of trends (Bach). Beryl Rubinstein's **Concerto in C** most assuredly displays the composer to be of the second type.

Beryl Rubinstein **Concerto in C** Performance history:

1936

- On Thursday, November 12, and Saturday, November 14, Beryl premiered his Concerto with the Cleveland Orchestra, Artur Rodziński conducting, at Severance Hall. He completed the work in the summer of 1935.
- On December 16, the Concerto's first performance (above) premiered on radio station WEAf at 2pm in an all-American program.
- On December 17, KFI in California broadcast the same performance
- On December 23, WEAf-NBC rebroadcast the performance.

1937

- On Wednesday, July 26, Beryl performed the Concerto with the Chautauqua Symphony Orchestra, Albert Stoessel, conducting, for the Inter-State Medical meeting under the auspices of the Medical Society of Chautauqua County, New York.

1941

- On Monday, December 8, Elizabeth Meyne, a pupil of Beryl Rubinstein, performed the Concerto and his Suite for two Pianos at Juilliard Graduate School on two pianos.

2017

- On Sunday, October 29, Cupertino, California, Daniel Glover performed the Concerto with the Saratoga Symphony, Jason Klein conducting. In attendance were grandchildren of the composer: Judith Hill-Weld and Dai Weld.

BERYL RUBINSTEIN: *Plainte de Pierrot* and *Scherzo Serenade*

These two delightful and unpretentious character pieces for violin and piano show a different side of the composer. Here we have intimate salon pieces, which were dedicated to the great Romanian-born violinist Rauol Georges Vidas (1901-1978). Pierrot is a character, which emerged in the Italian Commedia dell'arte. Pierrot became the archetypal sad clown, a symbol of hidden feelings and the suffering of the artist. In *Plainte de Pierrot*, the violin soars lyrically above the subdued piano accompaniment. The piano part is especially reminiscent of the type of piano accompaniment preferred by Fauré. The work is neatly divided into sections in G minor and E major, with a return to the melancholy of G minor at the end.

Scherzo Serenade begins with a Spanish guitar-like piano part underlining a more virtuosic violin solo. The violin occasionally bursts forth with cadenzas to show off the technique of the player. The piece is divided into three parts, G major, E minor, and back to G major. While the piece seems to be innocently serenading us, there are moments of flirtatious seduction, which are charming. The give and take between the two instruments is often suggested by the composer's detailed markings. This amply displays what a seasoned and experienced chamber musician the composer was. The violin flits off into the air and disappears in the final measure.

The stereotype of **ERNEST BLOCH** being primarily a "Jewish" composer has done a disservice to him. It certainly is true that he cultivated his religious and ethnic roots, but both the man and his music are far more richly varied and diverse than this. He was born on July 24, 1880, in Geneva, Switzerland. His family was not particularly musical, although his paternal grandfather had been a cantor. At the age of sixteen, he left Switzerland to study violin with Eugène Ysaÿe (1858-1931) in Brussels. Due to the active worldwide career of Ysaÿe, his lessons were infrequent. He remained in Belgium for three years. A move to

Frankfurt gave him the opportunity, at nineteen, to study composition with famed composer and pedagogue Ivan Knorr (1853–1916). An understanding of both German and French values was strongly imparted on him and were later reinforced in Munich, where he studied from 1901–03. Finally, a brief period of study in Paris (1903–04) fully cemented his understanding of the aesthetics of French music. He then returned to Geneva to sell tourist merchandise with his father to earn a living. He continued composing and completed his opera *Macbeth* in 1909. It was premiered at the Opéra-Comique in Paris. He also lectured at the Geneva Conservatory from 1911–16. This is the period where his interest in Jewish-inspired works began. In 1916, he was hired to conduct an orchestra for a dance company tour of America. The tour collapsed and he was left in a foreign country, while World War I was raging in Europe. He decided to bring his wife and three children to the United States, and was engaged to conduct concerts in Boston, New York and Philadelphia. Immediately, he signed a contract with G. Schirmer to publish his works. Although these events were rewarding and brought the composer a well-deserved growing reputation, he was struggling to support his family. He happily accepted an offer to direct an emerging music conservatory, the Cleveland Institute of Music. The sought after stability only lasted five years, after Bloch grew increasingly at odds with the school's trustees regarding his views on music education in general. His increasing fame meant he was frequently absent from his post in order to perform his works around the country, as well as giving guest lectures on his music. At this point he was offered yet another post as director of the San Francisco Conservatory. During his five year stint as director in San Francisco (1925–30), his reputation helped to build and expand the institution.

He then returned to his native Switzerland to continue fostering his career as a composer. With the menacing threat of Hitler and the Nazis, Bloch wisely decided to leave Europe for good. He moved to Agate Beach, Oregon in 1941 to be close to his grown children. He was also engaged to teach at the University of California, Berkeley. During this final phase of his life, his reputation had

grown globally and he received many honors. In 1942, he was awarded the Gold Medal in Music from the American Academy of Arts and Letters. A six-day Blochfest was organized in Chicago in 1950. At that festival his **Scherzo Fantastique** was given its world premiere. It is certain Felix Borowski was in the audience that night. The next evening both Borowski and Bloch were speakers at the closing event. Thus we know they knew one another. Their music couldn't be more different, however, Borowski was very enthusiastic and complimentary regarding Bloch's *Israel Symphony*, and *America*, an Epic Rhapsody.

The critic Olin Downes was only able to attend the final concert of the Blochfest. He was very impressed by everything he heard that evening and remarked that the **Scherzo Fantastique** was "vigorous and brilliantly written, and it achieves precisely what the composer intended-namely, a symphonic piece for a fully equipped virtuoso and a fully scored modern orchestra, which should carry effectively over the footlights." The soloist was Ida Krehm (1912-1998), accompanied by the Chicago Symphony Orchestra and conducted by Bloch. Bloch composed a massive and impressive work for piano and orchestra in 1948, called *Concerto Symphonique*. At about 38-40 minutes, it is serious and demanding work for both the orchestra and soloist. The **Scherzo Fantastique**, composed a year later, is an altogether lighter work with some devilish elements as a foil. The composer frequently uses the augmented fourth interval, especially in the lower extremities. There are many examples of the augmented fourth relationship between chords. This adds to the sinister ambiance. The piece utilizes short motives, which are transformed via rhythmic transformation and the work is divided into three distinct sections. The interaction between the pianist and orchestra is most effective and the composer uses a very large orchestra, including piccolo, English horn, bass clarinet, contrabassoon, harp, three trumpets, three trombones, tuba, harp, three percussionists and timpani, in addition to the normal winds, brass and strings. The work is moderately dissonant and doesn't find a tonal center until the third section, in 2/4 meter, brings us firmly to A minor.

Examples of the short motives used to generate the piece:



Chords alternating by augmented fourths:



The final theme, which ushers in the coda:



While not a full-blown concerto, the *Scherzo Fantasque* still keeps the pianist and orchestra busy. The rarity of performances of this engaging piece is likely due to its brevity as well as the unusually large orchestral forces demanded.

Like Borowski, Bloch was a string player, yet his writing for the piano is natural and fits the hands beautifully. We cannot use the excuse of poor piano writing as a reason this work lacks wider exposure.

—DANIEL GLOVER



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DANIEL GLOVER, PIANO

Pianist Daniel Glover was born and raised in Northeastern Ohio, and received formal training in New York City. He has performed in 42 states and 28 countries throughout Europe, Asia, South America and the Caribbean. Highlights include recitals in Singapore, Bangkok, London, Budapest, Toulouse, Buenos Aires, Santiago, Rio de Janeiro, Nassau, Bahamas, Amsterdam, St. Petersburg, Russia and many cities in North America. The *San Jose Mercury News* said, "Glover is an incisive, exciting, and apparently tireless player, a natural for hyper-virtuosic challenge." He has been hailed for his "extraordinary technique, analytical understanding and determined phrasing from the first to the last bar." (*Südhessische Post*, Germany). The *San Francisco Classical Voice* remarked, "The elegance and civility of Glover's approach was musically unimpeachable." "Dazzling... golly can he play! I kept expecting smoke to emerge from the interior of the instrument... a flawless sense of Lisztian style incorporating its emotional depth."

Mr. Glover has trained with such luminaries as Eugene List, Abbey Simon, Jerome Lowenthal, Nancy Bachus and Thomas

LaRatta. He holds a Master's Degree from New York's Juilliard School, where he was a scholarship student. Among his numerous competition awards is first prize in the prestigious Liederkrantz Competition in 1990.

His successful 1992 Carnegie Hall recital in New York was a result of winning the Artist's International Competition. Mr. Glover also appeared in Washington, D.C.'s Corcoran Gallery and at the St. Petersburg Palaces Festival in Russia. With a repertoire of eighty concerti and other works for piano and orchestra, Mr. Glover has appeared regularly with orchestras nationally and internationally. Successful appearances include the critically acclaimed "World Premiere" performance of Erich Zeisl's *Concerto in C major* (1952) in May 2005 with the Saratoga Symphony (California). Zeisl was a student of Hugo Kauder's in Vienna. This performance was honored as one of the "Top 10 Best Classical Concerts in the Bay Area, 2005" by the San Jose Mercury News. He performed the complete works by Tchaikovsky for piano and orchestra with the Saratoga Symphony. In 2013, Mr. Glover gave the world premiere of the Piano Concerto by Lee Actor, a work specially commissioned for him by the Peninsula Symphony, and recorded the work with the Slovak National Symphony in Bratislava, Slovakia in May 2014.

Mr. Glover has served on the faculties of New York University, the University of the Virgin Islands, University of San Francisco, Notre Dame de Namur University and Kent State University Summer Piano Workshop.

Mr. Glover has recorded ten solo albums, including *Great Transcriptions by Legendary Pianists* (2015), *Franz Liszt, The Profound and The Profane* (2008), *Spanish Impressions* (2006), *Romantic Russian Encores* (2005), and a recording of live performances of three works for piano and orchestra by Mozart, Strauss and Prokofiev (2005). Previous recordings include the complete solo piano music by Ravel (2003), Brahms Sonatas for violin and piano with violinist Matthew Reichert (2001) and Hugo Kauder Sonatas for violin/viola and piano with Karen Bentley Pollick (2025).

JOHN MCLAUGHLIN WILLIAMS, CONDUCTOR, VIOLIN

Grammy® Award-winning conductor John McLaughlin Williams has been critically acclaimed for his outstanding interpretive abilities and engaging podium presence. “John McLaughlin Williams delivers absolutely masterful and deeply engrossing readings...” writes Paul Snook in *Fanfare* magazine, and of his recordings the French journal *Diapason* noted “One of the most beautiful florets of the American collection of Naxos, and a conductor whom one hopes to hear again often.” With the release of his acclaimed recordings on the Naxos label, his conducting has attracted international attention. He has been critically hailed in international publications, among them *Fanfare*, *Gramophone*, *Classic FM*, *International Record Review*, *American Record Guide*, and the French recording journal *Diapason*. His recordings appear on the Naxos, TNC, Toccata, Artek, Cambria, and Afka labels.

In 2007, Williams was awarded a Grammy for the TNC recording of Messiaen’s *L’Oiseau Exotique* with Angelin Chang and the Cleveland Chamber Symphony. Additional recognition came in 2009 and 2011 when he was awarded further Grammy nominations for his conducting in recordings of concerti by Ernest Bloch and Benjamin Lees with violinist Elmar Oliveira, and for “*Quincy Porter: Complete Viola Works*”. He is also a recipient of the Geraldine C. & Emory M. Ford Award for American Conductors.

Williams has appeared with such orchestras as the Lithuanian National Symphony Orchestra, Dallas Symphony, Novaya Rossiya in Moscow, Detroit Symphony Orchestra, National Symphony Orchestra of Ukraine, Colorado Symphony Orchestra, Classic FM Orchestra (Bulgaria), Chicago Sinfonietta, and many others. Active in popular genres, he has conducted for Platypus Theatre, the Celtic band Colcannon, and R&B superstars Al Jarreau, Brian McKnight, and The Winans for “Christmas Glory”, a gospel Christmas concert for the FOX and UPN television networks. Williams has also performed in the video game music arena, conducting the multimedia concert presentation of Disney’s *Kingdom Hearts*.

Williams is also a virtuoso violin soloist, pianist, and chamber musician. He began violin studies at age 10 in a Washington, D.C. public school.

At age 14, he appeared as soloist with the National Symphony Orchestra, and has appeared as soloist with orchestras such as the Boston Pops Esplanade Orchestra, South Carolina Philharmonic, Pro Arte Chamber Orchestra, the Portland Symphony Orchestra. Williams served as Concertmaster of the Virginia Symphony, was a member of the Houston Symphony, and as guest concertmaster appeared with the Bolshoi Ballet, Kirov Ballet, American Ballet Theatre, Pennsylvania Ballet, and the Portland Symphony Orchestra.





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LITHUANIAN NATIONAL SYMPHONY ORCHESTRA

The Lithuanian National Symphony Orchestra (LNSO), one of Lithuania's most important and advanced musical collectives, has been a part of Lithuania's cultural life and has significantly enriched it since its inception. The LNSO was founded in 1940 by Balys Dvarionas, a composer, pianist and conductor whose name is inseparable from the Lithuanian identity. From 1964 to 2015, the Orchestra was led by Juozas Domarkas, one of the most important promoters of Lithuanian culture, and since 2015, Modestas Pitrenas has served as its artistic director and principal conductor. Robertas Šervenikas is the Orchestra's second conductor, Juozas Domarkas is the honorary conductor and Victorien Vanoosten –the principal guest conductor.

Having been an active participant in Lithuania's cultural life for 85 years, the LNSO performs around 50 concerts in Lithuania and abroad every year. It has visited many European countries, Japan, South America and South Korea, and has given concerts in some of the most prominent concert venues of the world, such as Musikverein in Vienna, the philharmonic halls of Cologne and Berlin, and many others. The LNSO has also performed at prestigious music festivals, such as the Schleswig-Holstein, Musica Romantica in Switzerland, the Warsaw Autumn, the Prague Spring, and elsewhere. The Orchestra has been conducted by important historical personalities including Jonas Aleksa, Mstislav Rostropovich, Krzysztof Penderecki, Christoph Eschenbach; has collaborated with Monserrat Caballé, Jessye Norman, Emil Gilels, Mūza Rubackytė, Mischa Maisky, and other illustrious soloists.

Alongside the most famous classical repertoire, the ambassador of Lithuanian music actively promotes Lithuanian composers: the LNSO is a regular participant in the international festival of contemporary music *Gaida*, it premieres the works by Lithuanian composers, participates in recordings, and presents Lithuanian music in Euroradio live broadcasts.

LITHUANIAN NATIONAL SYMPHONY ORCHESTRA

VIOLIN I

Ilona Girdžiūnaitė
Barbora Domarkaitė
Agnė Meilė
Paulius Biveinis
Algirdas Šimėnas
Laura Savickė
Vilija Valančauskienė
Iveta Janulytė
Myroslava Kotorovych
Vilija Survilė

VIOLIN II

Kristina Morozova
Vilija Peseckienė
Inga Kuizinaite
Rolandas Sinkevičius
Lina Manušienė
Nomedga Gatlienė
Dalia Tamošiūnienė
Nataliia Radkova

VIOLA

Dovilė Juozapaitienė
Aušra Vileikienė
Henrikas Marcinkus
Jekaterina Zacharova
Daiva Valentaitė-Šimėnė
Vidas Vekerotas

CELLO

Onutė Švabauskaitė
Dainius Misiūnas
Tomas Ramančiūnas
Lionius Treikauskas
Gaudas Paulius Krištaponis
Evaldas Petkus

CONTRABASS

Dainius Rudvalis
Donatas Butkevičius
Vincas Bačius
Aušvydas Kriščiūnas

FLUTE

Giedrius Gelgotas
Lina Baublytė

OBOE

Tomas Bieliauskas
Viktor Palej
Tadas Girčys

CLARINET

Antanas Taločka
Karolis Kolakauskas

BASSOON

Jonas Žemonis
Adomas Pleita
Artūras Mikoliūnas

HORN

Andrius Dirmauskas
Zigmantas Augaitis
Arvydas Valatkevičius
Laurynas Gulevičius

TRUMPET

Laurynas Lapė
Povilas Stonkus
Aurimas Jankevičius

TROMBONE

Marius Balčytis
Rimantas Valančius
Valentas Marozas

TUBA

Sergijus Kirsenska

PERCUSSION

Zenonas Bagavičius
Vladislavas Šeibakas
Sebastiaan Molenaar
Sigitas Gailius

HARP

Giedrė Debesiūnaitė

AMERICAN TRIAD

CREDITS

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AMERICAN TRIAD

WORLD PREMIERE RECORDINGS

Felix Borowski: Piano Concerto in D minor (1913)

1. I. *Moderato maestoso-Animato* 9:01
2. II. *Andante* 6:59
3. III. *(attacca) Allegro con fuoco* 7:51

Beryl Rubinstein: Piano Concerto in C major (1936)

4. I. *Allegro* 15:38
5. II. *Andante tranquillo* 8:50
6. III. *Allegro con spirito* 9:21

Beryl Rubinstein: Plainte de Pierrot (1924)

7. *Andante* 3:48

Beryl Rubinstein: Scherzo Serenade (1923)

8. *Vivace ma non troppo allegro - L'istesso tempo* 3:18

Ernest Bloch: Scherzo Fantasque (B.78) (1948)

9. *Allegro molto - Moderato - Poco più lento -
Tempo primo - Un poco più vivo* 10:14

TOTAL TIME: 75:00

Daniel Glover, piano
Lithuanian National Symphony Orchestra
John McLaughlin Williams, conductor, violin

TRACKS 7&8

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